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As might be expected, Mr. Lang's discussion brings him to the same assumption that the critics whom he opposes have made: "that it [the *Iliad*] has reached us without interpolation and lacunae and *remaniements* perhaps no person of ordinary sense will allege." On the archaeological side, Mr. Lang admits sadly that we have no actual cairn remains wherewith to illustrate Homeric burial, and no Mycenaean corslet to prove his contention that the corslet and the Mycenaean shield might both be used by the same warrior. So also, in philological matters, he must assume that "things could drop out of the *Iliad*, causing lacunae."

This brief review does not do justice to some useful features, and the teacher of Homer will do well to read the book, if only to be reminded of the value of the comparative study of the epic; the futility, in the present state of archaeology, of trying to discover strata on the lines followed by Reichel and Robert; and the importance of writing as a factor in the transmission of the epic, even in the early stages of its growth. We only regret that the book lacks coherence. That it was hastily prepared seems to be indicated by the numerous and distressing misprints.

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*The Tragedies of Seneca.* Translated into English Verse by FRANK JUSTUS MILLER. Chicago: The University of Chicago Press, 1907. Pp. 534. \$3.00 net; \$3.20 postpaid.

One of the noteworthy features of modern classical learning is the renewed study of the tragedies of Seneca. He has not, of course, recovered the position he held at the Renaissance, when he was the accepted model of tragedy for all Europe, and so eminent a critic as Julius Caesar Scaliger could write: *Senecam nullo Graecorum maiestatem inferiorem existimo, cultu vero ac nitore, etiam Euripide maiorem*. He is now studied as the representative of his age, and more especially as one of the forces in the development of modern tragedy. This is doubtless the explanation of the fact that the English translation of 1581, left for three centuries without a successor, has been followed by no less than three versions within the last six years. In these days when so many students of modern literature are (without Shakspeare's excuse) in the position of having "small Latin and less Greek," it is important that an author of such wide-reaching influence should be adequately translated, and Dr. Miller's version is therefore a welcome addition to the equipment of the modern scholar who has made the mistake of neglecting the classical languages in his youth. Yet it would be idle to pretend that Dr. Miller has succeeded in conveying the full force of the original. Seneca's broader characteristics—his elaboration of horrors, his preference of striking situations to artistic unity, his reduction of the persons of Greek tragedy to exaggerated types, his fondness for rhetorical commonplaces—are evident in any translation which has the primary merit of faithfulness; but his more subtle peculiarities—the brilliant thrust and parry of his dialogue and the cold, hard

glitter of his verse, for instance—are not so easy to come at. The Senecan *steichomutheia* is but faintly reproduced by Dr. Miller, for example, in the famous “*Medea superest*” colloquy with the Nurse, or in the wordy warfare between Megara and Lycus in the *Hercules Furens*. The choruses again are not very successfully rendered in unrhymed reproductions of the original meters. Dr. Miller is happier in his occasional substitution of rhymed measures, as in the *Troades* 371–408, from which a few lines may be quoted:

When in the tomb the dead are laid,  
When the last rites of love are paid;  
When eyes no more behold the light,  
Closed in the sleep of endless night;  
Survives there aught, can we believe?  
Or does an idle tale deceive?

The translator would have done well to adopt this method more extensively, though it is no doubt unreasonable to ask anyone to do for Seneca what Mr. Gilbert Murray is doing for Euripides. Dr. Miller has given us something less than this, but something for which we may still be grateful. His tabulated comparison of the tragedies with their Greek originals and his mythological index will be useful to students, and there is an excellent introductory essay by Professor Manly on Seneca's influence on early English tragedy, of which the only complaint to be made is that it is too short.

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*The Vocabulary of High-School Latin.* By GONZALEZ LODGE. New York: Teachers' College, Columbia University, 1907. Pp. viii + 215. \$1.50.

Professor Lodge's *Vocabulary of High School Latin* will, no doubt, be warmly welcomed by many teachers of Latin. It paves the way admirably to a successful use of the general lexicon.

The book has three parts: an introduction which treats of the formation of words; a vocabulary of words that occur in Latin ordinarily read in high schools; and a list of the words of the vocabulary in the order in which they occur in the authors as they are usually read.

The formation of words is well treated. The suffixes, with their meanings, are so presented that the examples are comprehended at a glance. A few unimportant slips occur. E. g., in § 55*b* the statement is made that adverbs are formed by adding *-ter* to the stems of adjectives of the third declension. One of the examples is *prūden-ter*. According to the rule it would be *prudent-ter*. In § 18 would it not be more accurate to derive *servitium* from *servus*?

The object of the vocabulary is to set forth the words used in high-school Latin so as to enable pupils to learn one thousand words by the end of the Caesar year, five hundred more by the end of the Cicero year, and five hundred more